



MEMBERS EXCHANGE

QUARTERLY PUBLICATION OF
THE AMERICAN MEDALLIC SCULPTURE ASSOCIATION

2022 Vol. 41 ISSUE 2

KEIKO KUBOTA-MIURA WINS AMERICAN MEDAL OF THE YEAR

*"Save Our Planet
from Covid-19"*



FULL STORY ON PAGE 3

2022 AMY WINNER

For medals created in 2021

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PRESIDENT'S LETTER



Greetings Readers!

This is our annual American Medal of the Year award issue. Here you will see all of the entries that represent the best of 2021. Although many are deserving of the award, this year our judges selected Keiko Kubota-Miura as their stand out selection. Congratulations to Keiko!

Since its inception, the AMY award has been organized and shepherded through the jurying process by our long-time member Mel Wacks. We are so grateful for his time and skills to see this through each year. Not only is Mel an active Board Member, but also a frequent Member's Exchange contributor among other organizational activities. With this full plate in mind, Mel is ready to pass on the AMY duties to another volunteer for next year. Could that be you? Have you been looking for a way to be more involved in AMSA but don't now where to start? Mel has offered to help the new person learn the steps for this annual event. It is all done remotely from your computer but is an excellent way to interact with other members. Please let me know if you are interested. Email me directly at heidi@wastweetstudio.com.

Next up we have our annual all-members meeting. This year we will be doing it via Zoom. I think most of us have gotten familiar with Zoom during the last couple of years! Keep an eye on your emails for dates and links.

Lastly, inflation and the pandemic's economical impacts have affected many, including AMSA. Membership is down and consequently so is our treasury which pays for our Member's Exchange, website maintenance and production of the AMY award. How can you help? Donations are always welcome but you can also tell a friend who might be interested in joining. Spread the word.

Looking forward, I hope that our artist members find some inspiration here to create new works for next year.



KEIKO KUBOTA-MIURA WINS THE 2022 AMERICAN MEDAL OF THE YEAR (AMY) AWARD

Mel Wacks

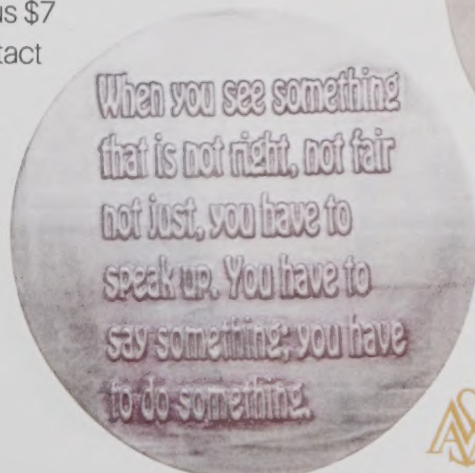
The American Medallist Sculpture Association (AMSA) has announced that Keiko Kubota-Miura has won the 2022 American Medal of the Year (AMY) award - for medals created in 2021- for her innovative work titled "Save Our Planet from Covid-19." Keiko describes her work as "a self-portrait medal when NY was in the Covid-19 epidemic, and I am the plant growing strong with others in the midst of it. Our lives must also change to protect this planet of ours. And live in symbiosis with all things, solid and alive, not defeated by Covid-19 — Save Our Planet."

"Save Our Planet" is 6" x 6" x 3" and is made from patinated gold foil and copper. While similar medals by Keiko sell for thousands of dollars, she has agreed to make up to 10 duplicates of "Save Our Planet," priced at just \$999 each plus \$25 shipping. Orders and information can be obtained by contacting Ms. Kubota-Miura at keikokmny@gmail.com or (347) 513-0138. Note that since each medal must be hand assembled, each medal will be slightly different and unique.



I am the plant growing strong with others in the midst of it. Our lives must also change to protect this planet of ours. And live in symbiosis with all things.

The two other finalists are civil rights leader "John Lewis" by Jim Licaretz, 3 1/2 inches cast in bonded bronze and priced at \$75.00 plus \$7 shipping, and "Pandemic Selfie," 4 x 2 inches cast in hydro-stone and hand painted by Eva Wohn, priced at \$65 plus \$7 shipping. To order, contact Licaretz at icollis@earthlink.net or (310) 686-0920, or Wohn at ewohn@hotmail.com or (202) 341-3301.



John Lewis



Pandemic Selfie



RON'S DILEMMA

James Malonebeach

The story behind this medal begins at the FIDEM XXV exhibit in Switzerland. I was dining at the final banquet with my mother and mother-in-law who had accompanied me on the trip, and with George and Eileen Cuhaj. A very intoxicated gentleman approached and asked if I would mind if he sat with us because he was "a bit pissed." I responded that that would depend on what "pissed" means in his country. In my country it means that one is angry. If he was angry, I'd rather he sat somewhere else. He responded, "No I'm just a bit drunk." So he sat down and we visited throughout the rest of the dinner. My mother, my mother-in-law, the Cuhajs and I all enjoyed Ron Dutton's company. To the best of my memory, Ron was also the first person who suggested that my work was of significance. Obviously, this meant a lot to me. Since then, Ron and I have visited a number of times and we've become dear friends over 20+ years.

In recent years, we've maintained our friendship by phone because his health has limited his travel. Ultimately, it became very difficult to contact Ron by email or phone. It became clear to me that if I wanted to see him again I would have to journey to his home. Ron's son, Ben, alerted me that if I did come, I might only be able to visit for an hour a day. I went anyway - an hour is an hour. The visit went well; yet, it was disturbing to see Ron's decline. I am sure that it was even more disturbing for Ron than for me. When I got back home I started sketching things that Ron had inspired during our time together. The medal was difficult to create, appropriate to the visit. It became a cathartic piece for me and I present it as a tribute to my friend and colleague who also inspired so many other medalists.

Creating the medal became an outlet for the grief I felt for the bright mind I had learned to treasure. All the parts were there but they weren't working in concert. Thus, the medal has an antique keyhole cover that conceals Ron's photo. As the cover slides back, you see Ron walking in Wolverhampton. On the opposite side of the container is a photo of his beloved soccer team. On the outside of this metal, a map of Mount Pleasant, my home, is etched. A Wolverhampton map is etched on the reverse because it avails more space in which to highlight Ron's home and hearth.



Obverse



Reverse



CREATING THE HISTORIC NEW ENGLAND MEDAL

Lindley Briggs, Briggs Design (Jeff Briggs) & Jason Gaboury, Northeast 3-D Solutions

In July 2021, the Historic New England organization was hoping to have a bronze medal created to present in a recognition ceremony that would take place in January 2022. They realized that the timeline for development and production was unrealistic after a survey of multiple foundries resulted in estimates of 6 – 12 months to cast a bronze medal. We responded to the New England Sculptors Association's request for proposal with a suggestion that the medal could be produced within their timeline but in an alternate material that could be patinated to look like bronze. This stand-in medal could be presented to the recipient with the understanding that the foundry cast bronze version would follow.

Historic New England accepted our proposal, and we began the design and sculpting process. Our plan was to have Jeff Briggs sculpt the model four times larger than the medal's 4" diameter, to retain as much detail as possible. The 18" original, would be reduced with a shrinking resin casting material called Hydrosan 400. We have been using this process for over 15 years with great success. Unfortunately, we discovered that the product has been discontinued. The next three days were spent trying to find a supplier that might have some in stock that was not too old, with no success.

We immediately contacted companies that would have pantographing capabilities for reducing the medal. Those companies were either not interested or could not meet our timeline. The only alternative left would be digitally scanning the two original 18" models and have them 3-D printed at the 4". We had tried this several times over the previous decade, often with disappointing results. However, we were informed that the technology had made great strides and that new 3-D printing methods and materials could hold the details that we needed.

We talked to Jason Gaboury at Northeast 3-D Solutions in Springfield, Vermont. He listened carefully to our request and immediately immersed himself in the project. He assured us that to scan and print our project was well within his company's capabilities. We discovered that they not only have superior scanning technology but also the latest in 3-D sculpting and printing methods. Far beyond the newest technology, the company's greatest asset is the patient personality and knowledge of its owner, Jason.

We had both 18" models scanned, reduced, and printed. Next, we carefully glued the 4" 3D prints together, back-to-back, to create the final two-sided medal. There was only a small amount of hand sanding necessary. To make the SLA resin prints look like cast bronze we started by spraying them with a primer coat of flat red Rustoleum primer. The resin prints accepted paint readily. Then, a water based bronze paint (Sculpt Nouveau Bronze B Metal Coating) was brushed over it. The red undercoat gave a deep luster.



Obverse



The medal was finally patinated with a thin coat of water base verdigris green paint, then wiped, leaving the verdigris color in the recessed areas. Ultimately Historic New England presented this computer printed medal in March 2022. Bronze castings of the medal will be completed by the end of May.

From Jason Gaboury at Northeast 3-D about the technical process:

Converting hand-crafted models into digital scaled replicas breaks down into three main procedures. First, the individual components are captured with high resolution 3D scanning equipment. Of the several methods used for capturing, the most common include laser, structured light, Coordinate-measuring machine (CMM) and commercial Computed tomography (CT) scanners (much like the ones you see in hospitals!). Many of the systems are capable of digitizing objects from the size of a coin to a city bus, some with the accuracy of a human hair or better. Northeast 3D chose to utilize structured light for the digitization of the medallions as it has incredible detail without the need for targets or surface markers required by other technology. This allows capture of the most delicate surfaces without contact or damage.

Once the object is captured in 3D it is then imported into specialized software allowing the removal of any unwanted areas (wood backing in this example), cleaning areas of concern and scaling to the desired size. The output of the scanning or editing process is an STL file. This file contains the digital representation of the object, which is then imported into manufacturing software called a slicer. As the name suggests, it is designed to "slice" the digital object into many, many flat layers that can be replicated via 3D Printing. The part is then uploaded and produced via stereolithography which uses a photosensitive thermoset polymer. This polymer starts life in a liquid form and is hardened/solidified when exposed to a very specific wavelength of light via one of the following:

- Stereolithography (SLA) uses UV lasers as a light source to selectively cure a polymer resin.
- Digital light processing (DLP) uses a digital projector as a UV light source to cure a layer of resin.
- Liquid crystal display (LCD) uses an LCD (even a cellphone screen!) display module to project specific light patterns.

Northeast 3D selected DLP stereolithography to produce these parts as it is the technology which is best fit to produce solid, high-resolution components for projects like the Historic New England medal. In our experience, many previous methods left

RECENT HAPPENINGS



Herman Cornejo, Principal Dancer with the American Ballet Theatre, holding a medal honoring him done by Douglas White. It is currently on exhibit in The Medal in America invitational exhibition at the American Numismatic Association Money Museum in Colorado Springs (closes in March 2024).

Photo credit: María José Lavandera



distinctive density differences or layering of the material. With the latest advances in DLP technology, and a resin that is flesh colored, the layering was much thinner and closer in density with each other. You could only see the layering on gently sloping surfaces which is easily removed by hand sanding.

After the part is printed it is processed to remove support material and any excess resin. This is a manual process that can take from minutes to hours depending on the complexity and size of the part.

There are several types of 3D printing, each with their own strength and weaknesses. Currently the three main types are: Fused Deposition Modeling (Filament - FDM), Stereolithography (Resin-SLA), and Selective Laser Sintering (Powder SLS/SLM/EBM). Patented in 80's, SLA was the first 3D printing technology. Even today, resin printing is still one of the most effective 3D printing technologies available when parts of very high accuracy or smooth surface finish are needed. In recent years the growth in technology has seen the increase in surface finish and resolution, making possible the production of parts like the medallions.



The cost of 3D printing divides up roughly into thirds - the CAD file creation, laser scanning (Complex geometries, 'undercuts' and total size of the original will greatly affect the overall cost of scanning) and the actual 3-D printing, which turns out to be the lowest cost. I would suggest when considering using the 3-D printing process to consult with the company in advance before producing the original. This will help confirm that your target size can be accommodated in their machines. One of the limitations of resin printing is size, as most machines can only produce smaller objects measured in inches not feet. Assuring your project is a good fit can save you money and disappointment in the long run.

ERIC P. NEWMAN NUMISMATIC EDUCATION SOCIETY ANNOUNCES 2022 RECIPIENTS

The Eric P. Newman Numismatic Education Society (EPNNEs) announced its third set of Newman Grants, created to financially assist numismatic authors and organizations pursuing original research in American numismatics.

Newman Grants are awarded annually on the late Eric P. Newman's birthday and assist with direct costs of numismatic research, such as travel, photography, and graphic arts services. Newman was an American numismatist, 1911-2017, writing about early American coins and paper money. Six awards are being made this year, touching on varied aspects of numismatics, including colonial and federal coinage, numismatic literature, medals, and numismatics of World War II.

Among the 2022 recipients is our very own George S. Cuhaj whose project will document medals issued by the Roman Catholic Church in the United States, beginning in 1789. This will include portrait medals of Bishops, Archbishops, Cardinals, cathedral, and diocesan anniversaries.



Collecting this material for over forty years, Cuhaj has managed a listing of over 400 items. The grant will allow the opportunity for additional research to fill out possible explanations and photographs of specimens.

A digital catalog will be the result of this research, due out in the fall of 2023.



MONUMENTAL MEDAL OFFERS VIRTUAL TOUR OF RELIGIOUS STRUCTURES IN JERUSALEM AND OTHER HISTORIC SITES AROUND THE HOLY LAND AND IS A TRIBUTE TO THE THREE MONOTHEISTIC RELIGIONS

Originally published in The Numismatist, December 2021

Mel Wacks and Long Hu

A spectacular new medal - measuring a little over 6 inches (155 mm) in diameter - has required the talent of no less than four designers and sculptors, located thousands of miles apart, in Zhuhai, China (Long Hu) Philadelphia, Pennsylvania (Jim Licaretz); San Pedro, California (Eugene Daub); and Woodland Hills, California (Mel Wacks). The concept was initially developed by architect/medalist Long Hu, in China, who was inspired on a working trip to Jerusalem, Israel.

The holy land has an amazing variety of architectural styles - from the empires of ancient Rome, Byzantium, and Islam, as well as Russian, Bauhaus and so on. Jews, Arabs, Bedouins, Druze and other ethnic groups from all over the world continue to have complex and entangled social relations. History is going on, the story will continue to happen.

Long Hu



Long Hu is also a collector of art medals — and he was an admirer of the Jewish-American Hall of Fame medals, a project coordinated by Mel Wacks. So he ran his idea by Mel, for a medal honoring the three monotheistic religions and places of worship in Jerusalem. Actually it was more than an idea, for Long Hu had prepared detailed renderings of his monumental project. Mel Wacks offered some suggestions about design changes, including a quote from a Psalm of David, and brought along the team of Jim Licaretz, former designer for the United States Mint, and Eugene Daub, winner of the American Numismatic Society's J. Sanford Saltus Award for Signal Achievement in the Art of the Medal.

Long Hu's concept was a beautifully rendered, overwhelmingly complex, composition of architecture, half a dozen temples with many architectural details featured separately. In addition, there were six full-blown cityscapes between the triangular points of a Star of David. And in between an ornamental cross there was the Western Wall with a passage from Psalm 133. I was overwhelmed, and a bit intimidated. As the full impact of how much work and time it would take to sculpturally execute this design began to sink in, along with no small degree of terror, I said to Mel, there is no way in the world that I alone could handle such a complex medal. I told Mel the only person that I know that could do this was Jim Licaretz. He has not only the sculptural chops but a mastery of digital sculpture that was needed for a project as challenging as this. Jim came to our rescue and took on the challenge. Jim created a 3-D model for me to fill in the sculpts of the 8 temples by hand. The rest of the designs on both sides were rendered by Jim.

Eugene Daub



The result is a tour de force of medallion art, that is also a virtual tour of religious structures in Jerusalem and historic sites around the Holy Land. Other versions have also been produced with diameters of 2.6" (55 mm) and 3.46" (66 mm).

Obverse

Original concept by Long Hu

The observe theme is ancient historical heritage and religious shrines. Long Hu made the Jewish Star of David the central element, interlaced with a Christian cross (modelled after the domed cross of the Church of the Holy Sepulchre), and the Muslim crescent and star emblem - symbolizing how the history of the three monotheistic religions have historically been complicated and intertwined. The circular area in the middle of the composition is inscribed "HOW GOOD AND PLEASANT IT IS WHEN BROTHERS DWELL IN UNITY. PSALM 133:1" over the Western Wall; above is a quote from the Qur'an that decorates the Dome of the Rock.



Design suggestions by Mel Wacks



Cross atop the Church of the Holy Sepulchre

Photo courtesy of Wikimedia.org



Design revised by Long Hu



Arabic inscriptions on tiles run all the way around the Dome of the Rock

Photo courtesy of Andrew Shiva/Wikimedia.org.

Obverse design elements are: The Western Wall, formerly known as the "Wailing Wall" (Below cross horizontal bar), Masada (Point at 8 o'clock), Mar Saba Monastery (Point at 4 o'clock), Tower of David (Space at 1 o'clock), Akko (Space at 3 o'clock), Petra (Spaces from 5 to 7 o'clock), St. Catharine's Monastery (Space at 9 o'clock), and Old Jaffa (Space at 11 o'clock). The sculptors' name "J. LICARETZ" is above left of Petra, and "E. DAUB" is above right of Petra.

Finished 6.1" (155 mm) medal obverse

Reverse

The main theme on the medal's reverse is the domes of six representative religious buildings in the holy land. The central composition elements are a combination of the dome of the Church of the Holy Sepulchre in Jerusalem and the architectural portico of Nazareth. The surrounding six arcades show the dome of the Church of the Holy Sepulchre, the Church of St. Mary Magdalene, the Dome of the Rock, the Baha'i Shrine and Gardens, the Dormition Abbey, and the Ramban Synagogue. The circumferential inscription reads "JERUSALEM AND THE HOLY LAND" in Hebrew and Arabic, and is complemented by 17 doves.

For the reverse, I created the arches on the basin using FreeForm and Zbrush programs and then milled the model so Eugene could put the buildings on the basin. I sent him a mold of the milled reverse and he cast a positive and modeled the structures onto it. After he completed the reverse I then scanned his model and imported it into the digital modeling programs and finished the piece in software. The obverse and reverse were sent as files to Long Hu and the dies were created using that digital information.

— Jim Licaretz



3-D printed obverse by Licaretz is 12" diameter. Combines revised large religious elements with original architectural structures.



Top: 3-D printed rubber mold by Licaretz

Right: Finished 6.1" (155 mm) medal reverse



Long Hu's initials (in Chinese) are to the lower left of the Baha'i Shrine; Mel Wacks' initials are to the lower left of the Rambam Synagogue on the 6.1" version, and his signature can be found in the same location on the smaller versions.

The Jerusalem/Monotheistic Religions medals have all been cast by Jiangsu Yizhu Art Co. under the direction of Ye Feng for the Society of Chinese Medal Collectors with the following specifications: 2.6" (38 silver and 399 bronze), 3.46" (299 cupronickel), and 6.1" (139 bronze). Virtually all editions have been sold out in China.

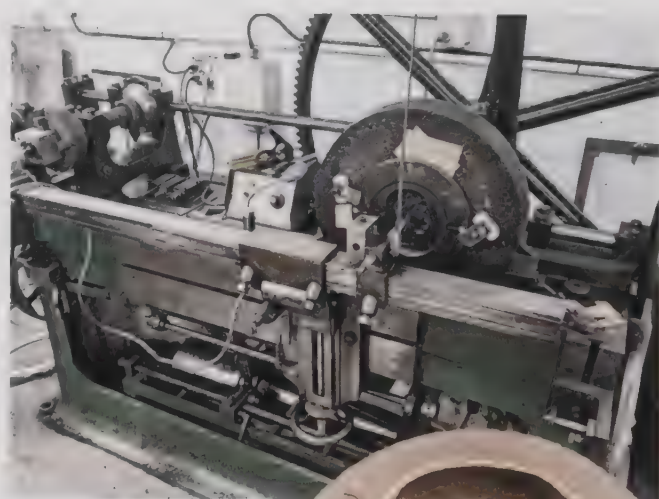
Collector William Short holding the first, and perhaps only, example of the 6.1" version of the Jerusalem/Monotheistic Religions medal in the United States



A CLASSIC DESIGN, REIMAGINED Ross Pollard

The inspiration for my latest project was James Earle Fraser's Buffalo nickel, which was produced by the United States Mint from 1913 to 1938. For my version of this numismatic classic, I chose Oglala chief Jack Red Cloud for the obverse design and a bison skull for the reverse.

Modelling was done with Roma Plastilina on lathe-turned plaster blanks using simple homemade tools. Plaster molds and casts were made in the usual manner and followed by epoxy negatives which I mailed to C&W Steel Stamp Company in Rhode Island for reduction on their Janvier lathe. The photo here shows the Janvier in action, with my obverse epoxy pattern at right and the corresponding steel die at left.

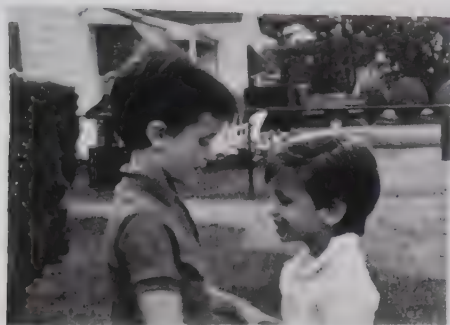


After sinking both dies, a lead proof was mailed to me for approval before heat treating the dies and striking the medal. C&W recommended thick blanks and a "strike and trim" process to accommodate the high relief. The finished medal measures 1" in diameter and has an unpolished satin finish.





Sean



||

My two nephews, Sean and Patrick. They are plaster, painted bronze. I wanted to learn to sculpt children and the two of them were convenient models. The older boy even took his copy to school for Show and Tell. They are in their late 30's now.



Patrick

||

Rick. That piece was a commission. The gentleman had passed and the organization he belonged to had wanted a remembrance. I never got to meet him, so it was difficult getting a feel for his personality. Also, they did not have many photos of him and none in profile which is much easier to sculpt. So, that was a real challenge - full-face and no live model. However, the group was extremely pleased with the result. That also is plaster.



Rick

||

I did have Sam bronzed for the presentation. And that was rewarding. This is my plaster copy.

These days I mostly work in sculpture-in-the-round and also in fabric. All very different mediums but I still get a kick out of doing a relief portrait and, when I'm finished, it really looks like the person.



Sam

2022 AMY AWARD CANDIDATES



2021 World's Fair of Money
designed by Shayla Bradford, for the American Numismatic Association.



Chinese American Veterans World War II
obv. designer: Donna Weaver, obv. artist: Michael Gaudioso,
rev. designer: Donna Weaver, rev. artist: Renata Gordon



United States Air Force
obv. designer: Paul C. Balan, obv. artist: Phebe Hemphill,
rev. designer: Jamie Franki, rev. artist: Phebe Hemphill,



Victor David Brenner
obv. designed by Joel Iskowitz and modeled by Luigi Badia, rev. updated version of Brenner's NYNC motif



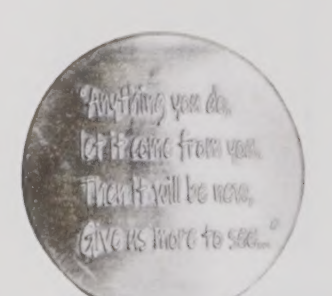
Jay Galst
obv. by Eugene Daub, rev. designed by Iskowitz and modeled by Badia



Sibling Rivalry
by Eva Wohn



John Lewis
by Jim Licaretz



Stephen Sondheim
by Jim Licaretz



Lovely In Her Bones
by Marion Held



Moon Over River
by Jacqueline Lorieo





Jerry Siegel and Joe Shuster, Creators of Superman
obverse designed by Eugene Daub, reverse by Mel Wacks



Save Our Planet
by Keiko Kubota-Miura



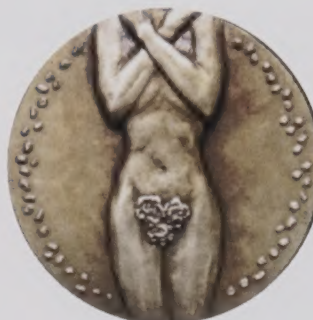
Cormorant
by Geer Steyn



Dr. Anthony Fauci
by Ken Douglas



Sekhmet/Bastet
by Heidi Wastweet



Woman
by Rose Hensen



Vonnegut
by Jim Licaretz



Hope/Our Carbon Footprint
by Susan Taylor



Dracon
by Schneller



SCREEN OBSESSIVE
by Jeff Briggs

2022 AMY AWARD CANDIDATES



Rising Spirit 1
by Janice MacDonald



Rising Spirit 2
by Janice MacDonald



Untermeyer Award
by Jacqueline Lorieo



John Lewis
by Carter Jones



Owl
by Rosanne Maraziti



Waterlily
by Diane Herbert



Dante Anniversary
by Luigi Badia



Bull's Head
by Janice MacDonald



Faribault 4-H
by Ross Pollard



Faribault County Fair
by Ross Pollard



E.G. Marshall
by Ross Pollard



Milonga
by Olga Nielsen



Cornejo
by Douglas White



New York City
by Eva Wohn



Pod of Orcas
by Anne-Lise Deering



Pandemic Selfie
by Eva Wohn



Breathing Circle 2
by Polly Purvis



Breathing Circle 3
by Polly Purvis



Breathing Circle 4
by Polly Purvis

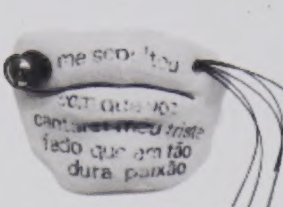




Adriana Koravska, Bulgaria



Albena Zaharieva, Bulgaria



Andreia Pereira, Portugal



Anita Arsova, Bulgaria



Anton Urdajiev, Bulgaria



Atanas Borisov, Bulgaria



Bogomil Nikolov, Bulgaria



Eva Harmadyová, Slovakia



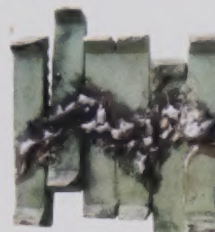
Emil Bachyski, Bulgaria



Darin Kostov, Bulgaria



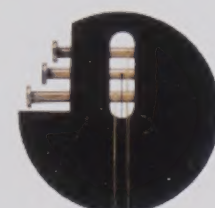
Gyula Péterfia, Hungary



Ivan Georgiev, Bulgaria



João Bernardo, Portugal



João Duarte, Portugal



Jelena Mihajlovic, Serbia



Polly Purvis, USA



Sebastian Mikolajczak, Poland



Svetlana Saveljeva, Latvia



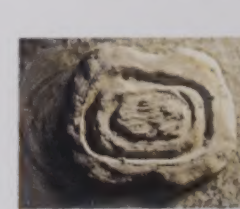
Thomas Diehn, Germany



Vitor Santos, Portugal



Vassilena Stancheva, Bulgaria



Ventsislav Shishkov, Bulgaria



Vanya Dimitrova, Bulgaria



Vasilena Stancheva, Bulgaria



Ventsislav Shishkov, Bulgaria



Ventsislav Shishkov, Bulgaria



Ventsislav Shishkov, Bulgaria

NATIONAL ACADEMY OF ART SOFIA MEDALLIC SCULPTURE STUDIO

PRELUDIO

INTERNATIONAL VIRTUAL PROJECT OF PROF. BOGOMIL NIKOLOV
AND ASSIST. VENTSISLAV SHISHKOV 2022/1



James MaloneBeach, USA



Amanullah Haiderzad, Afghanistan/USA



Lynden Beesley, Canada



Lynden Beesley, Canada



Lynden Beesley, Canada



Lynden Beesley, Canada



Lynden Beesley, Canada



Lynden Beesley, Canada